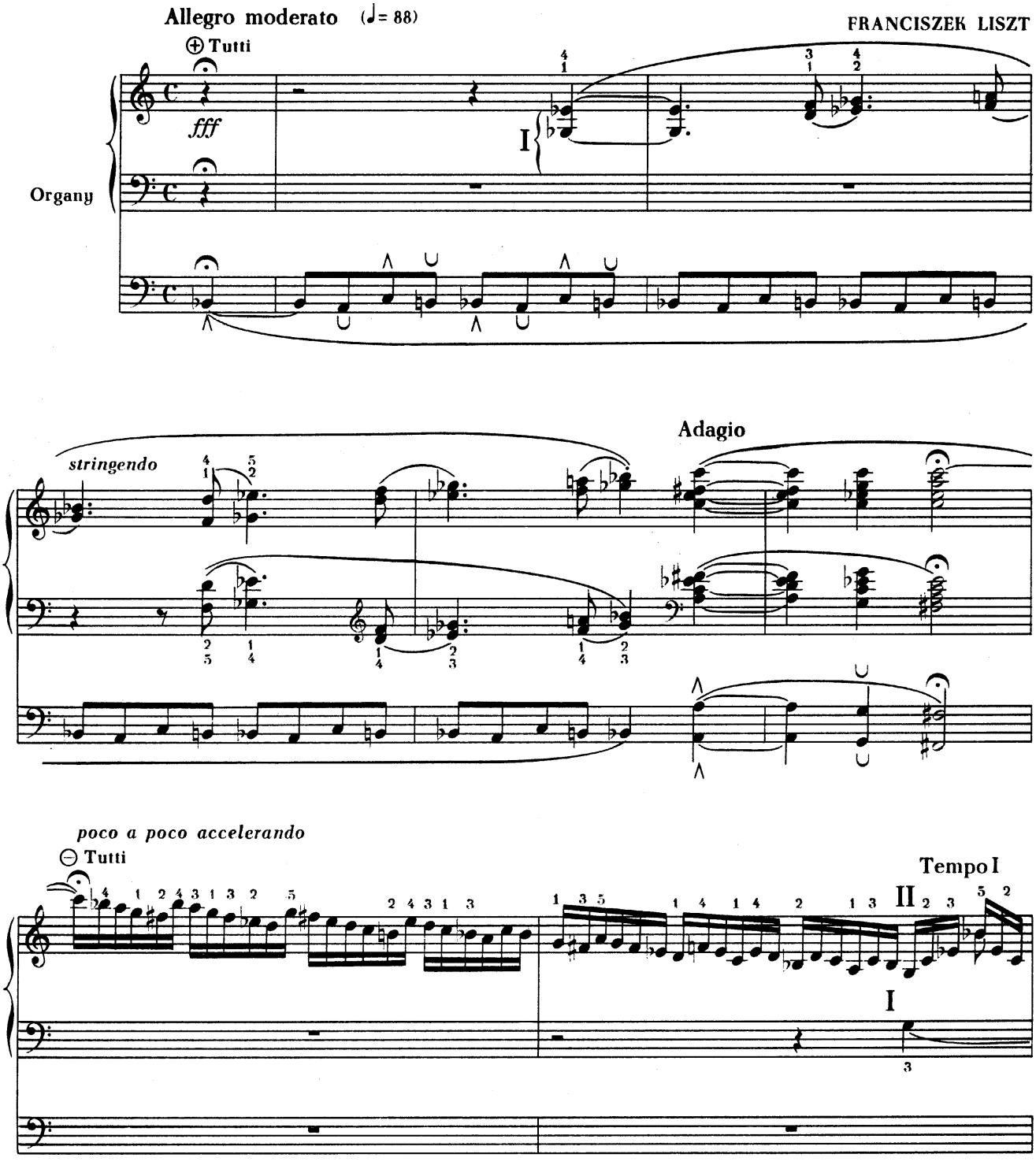
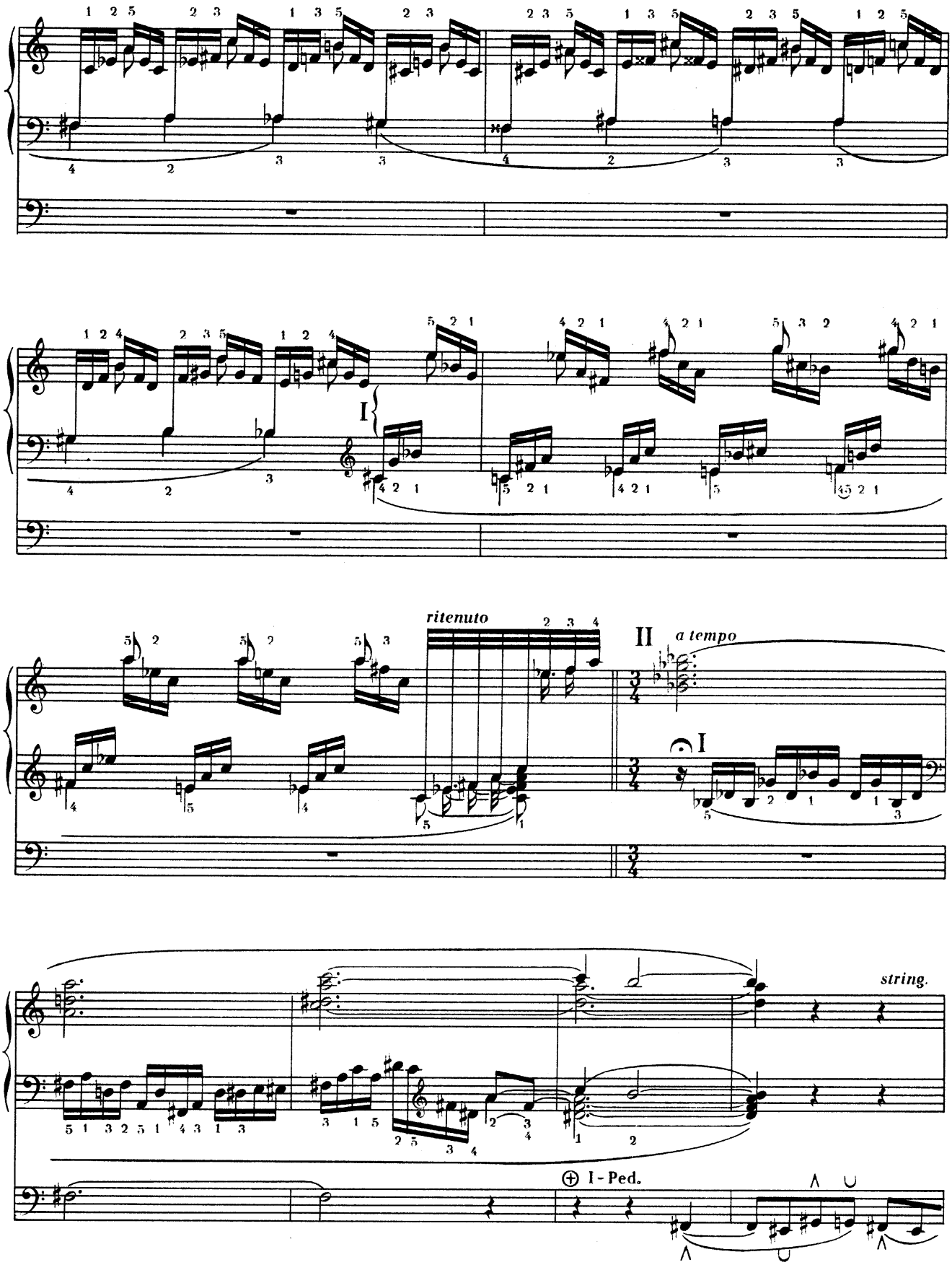
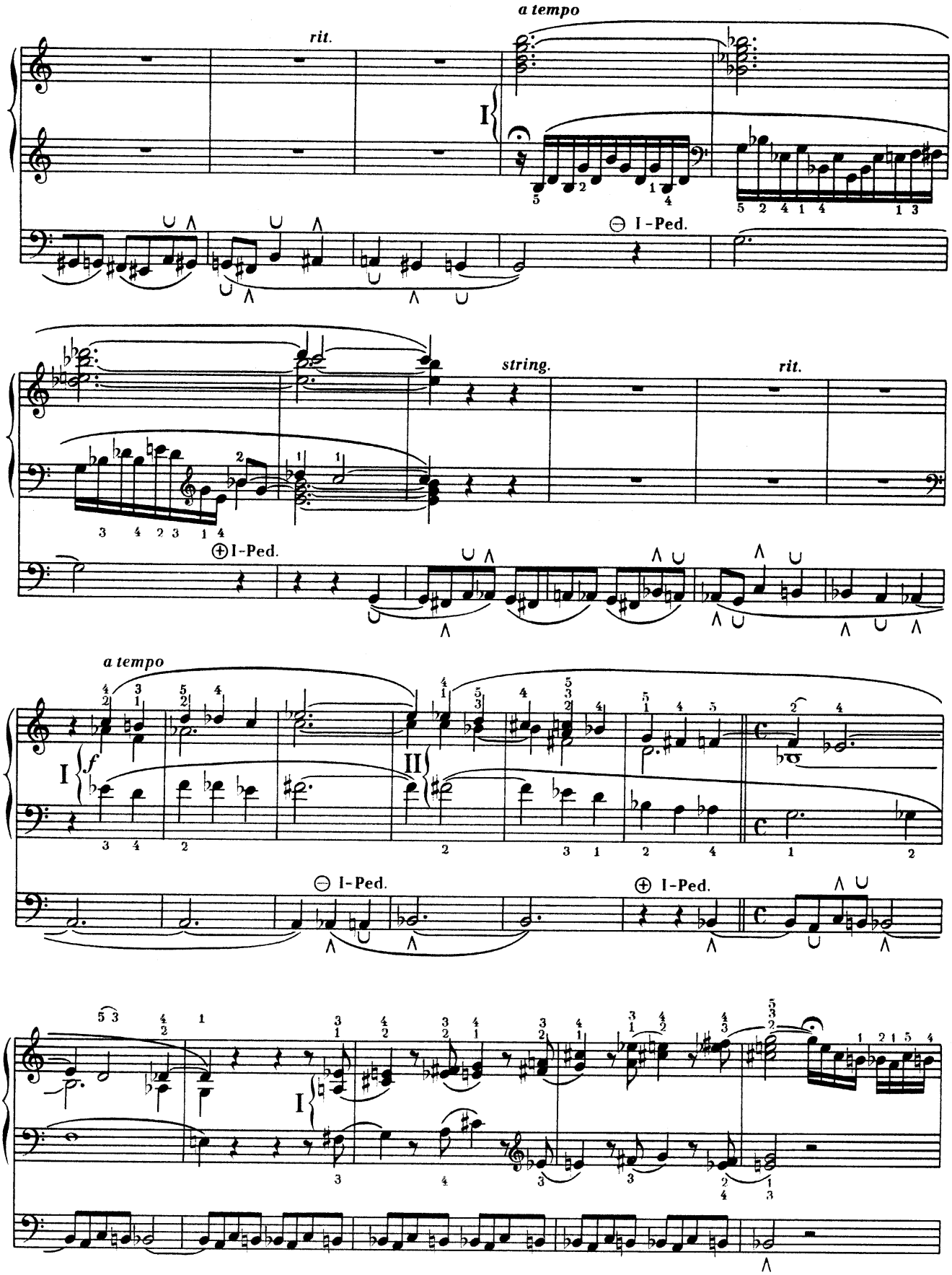
PRELUDIUM I FUGA

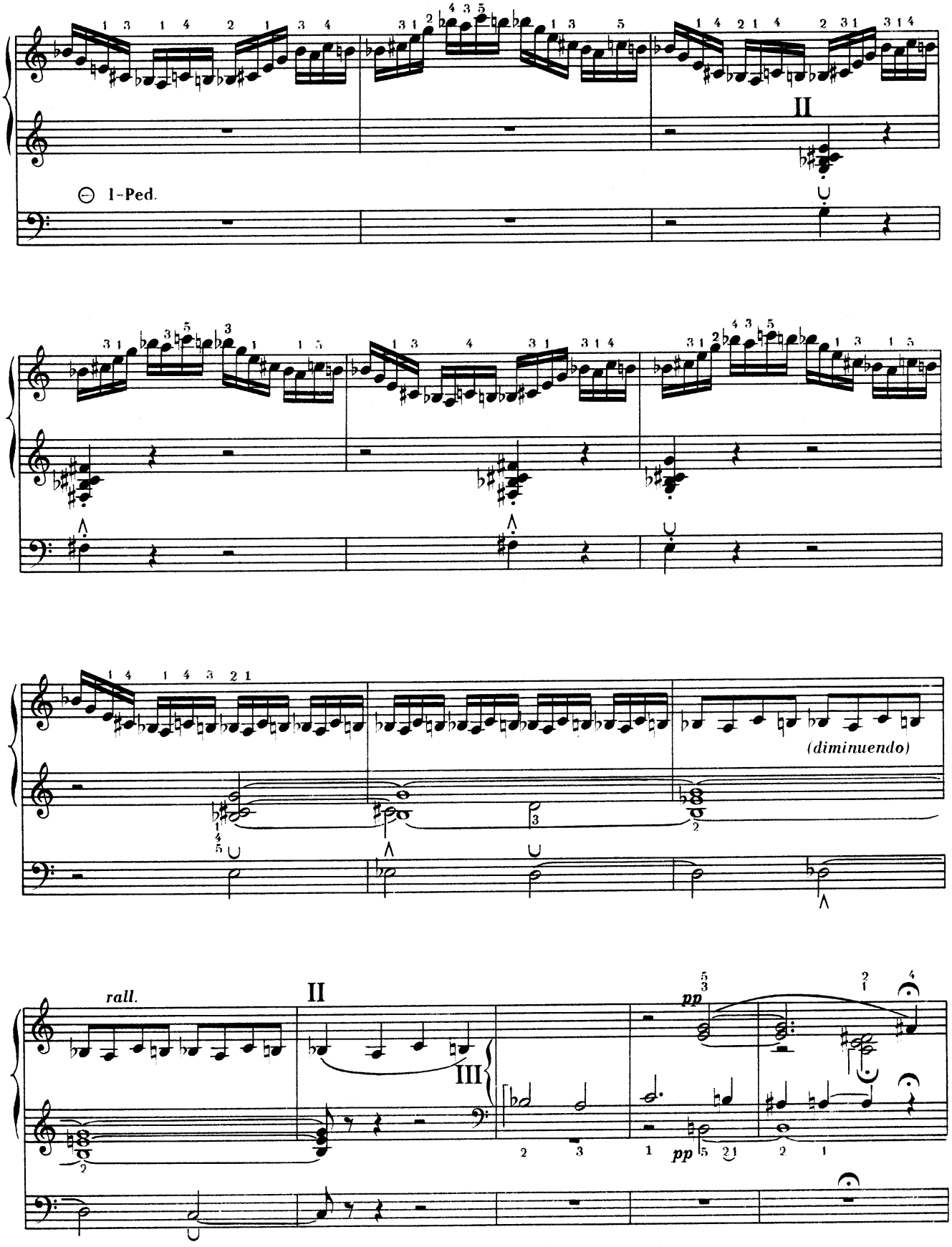
na temat „B-A-C-H"

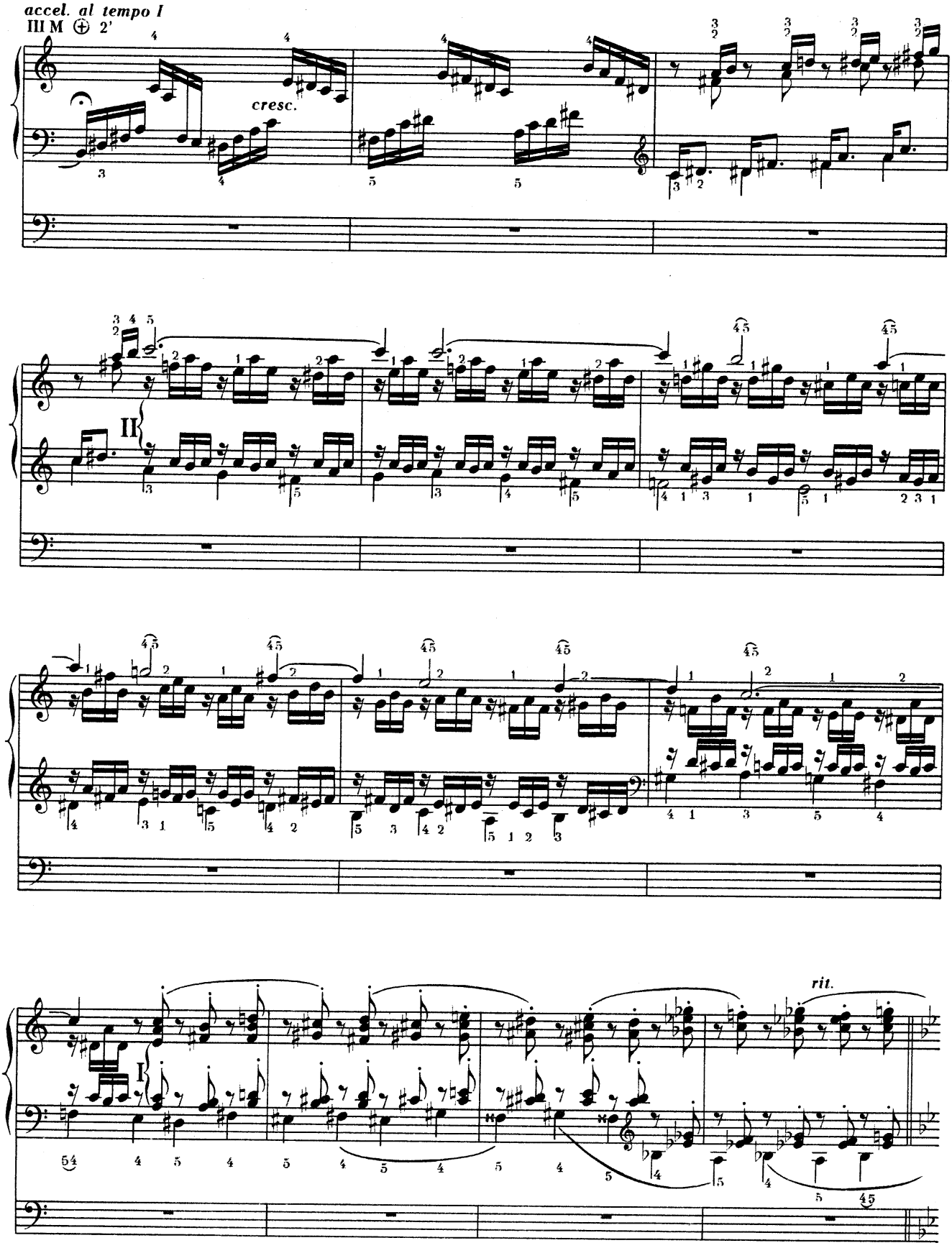
Do druku przygotował
Maurycy Mierunowicz

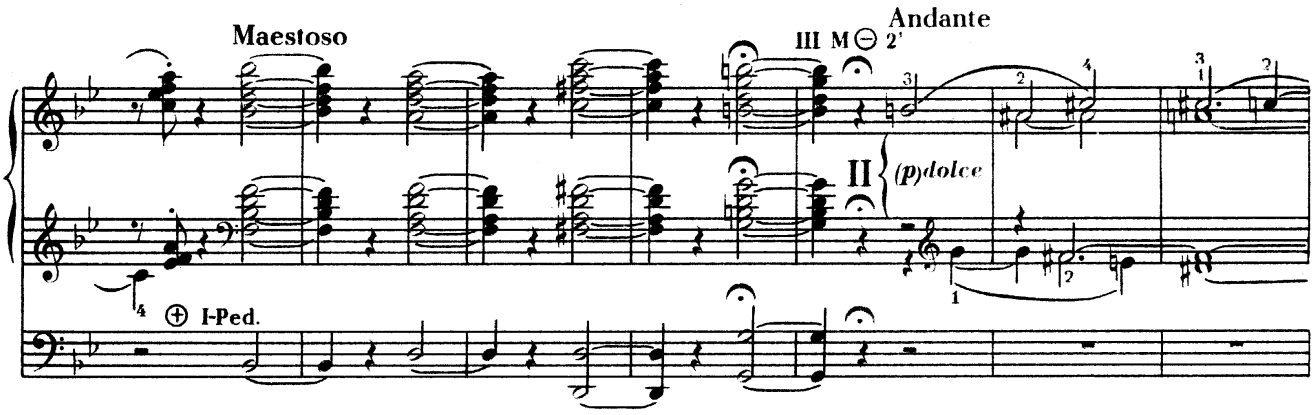


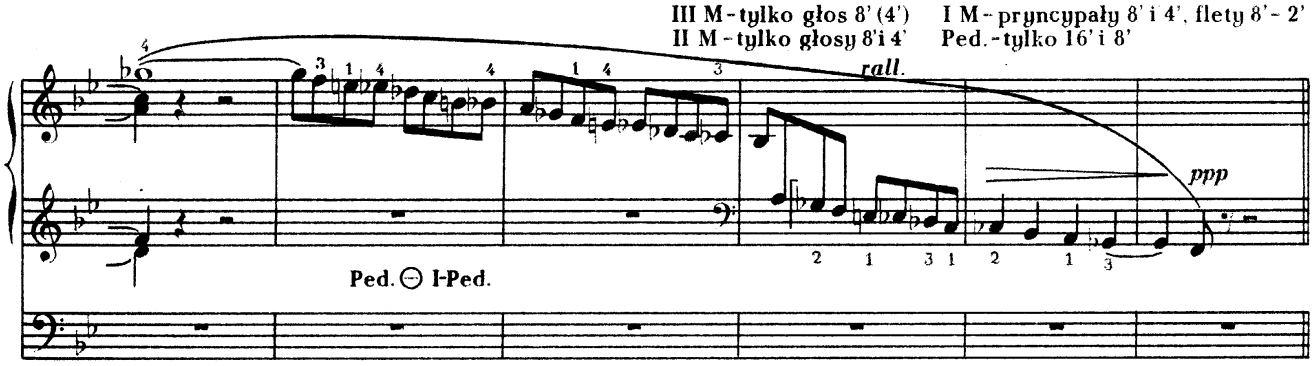

I
ritenuto
II
a tempo
I
string.
I - Ped.


a tempo
rit.
I
⊖ I-Ped.
string.
rit.
⊕I-Ped.
a tempo
f
I
II
⊖ I-Ped.
⊕ I-Ped.
I

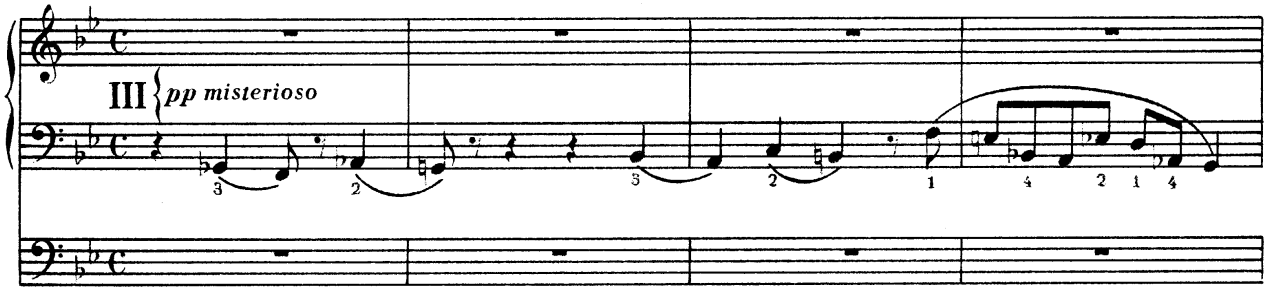

II
1-Ped.
(diminuendo)
rall.
II
III
pp
pp

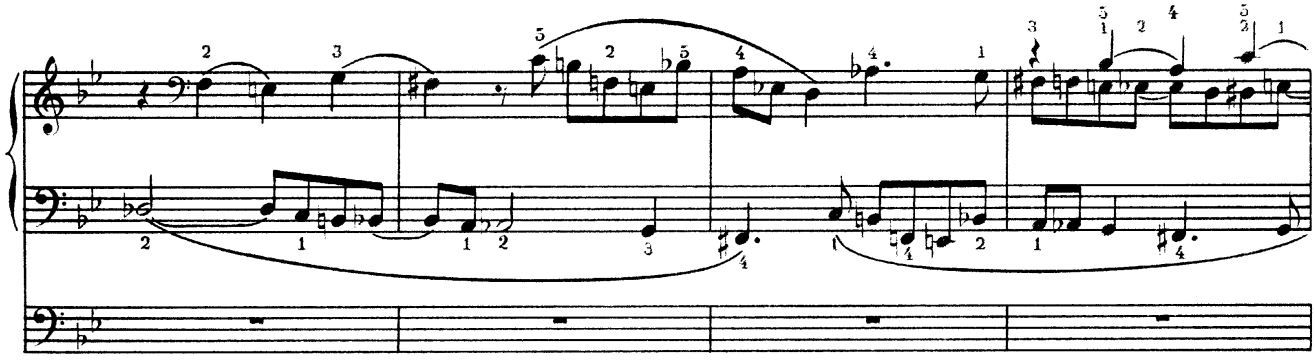

accel. al tempo I
III M ⊕ 2'
cresc.
II
I
rit.

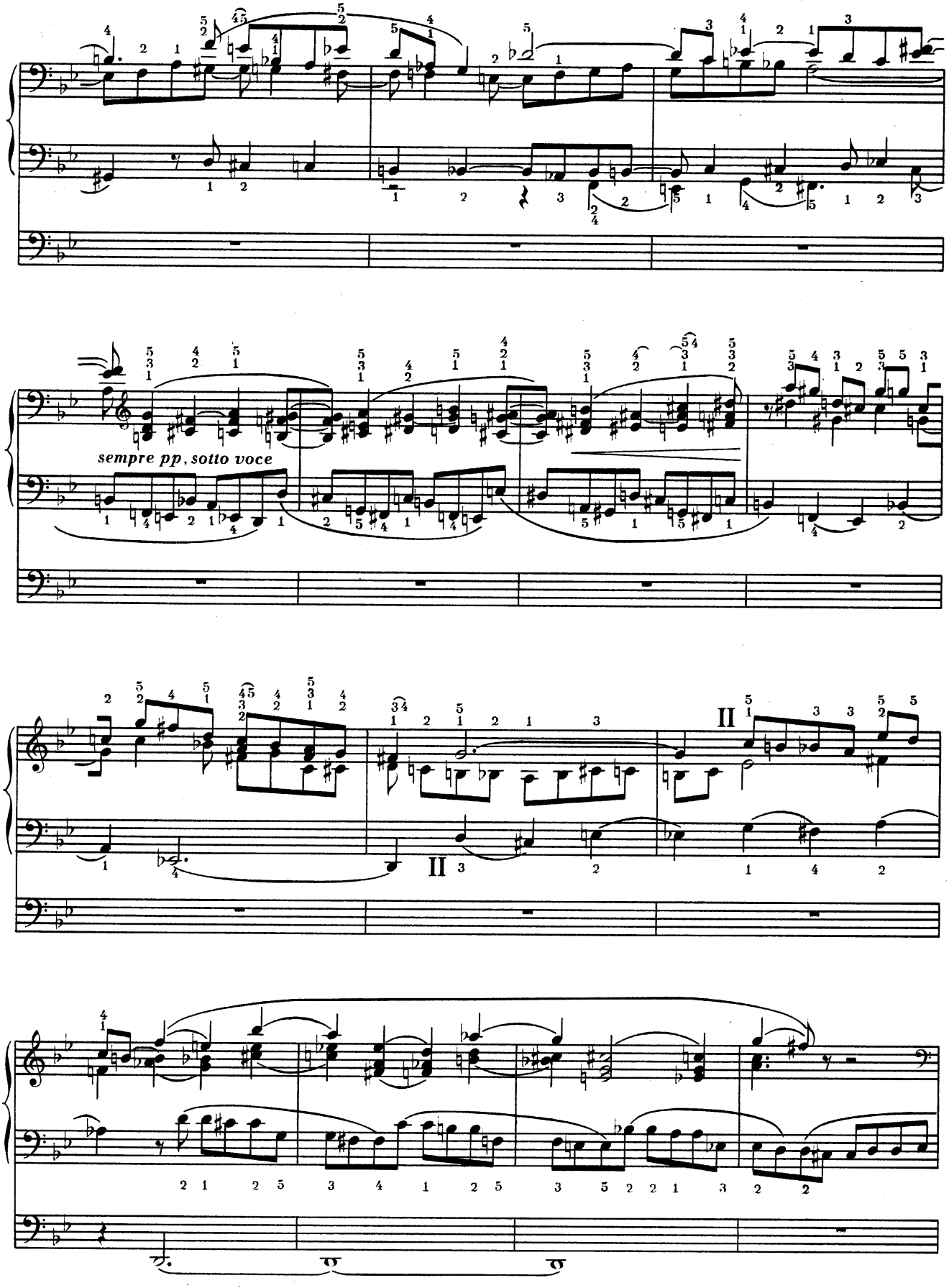


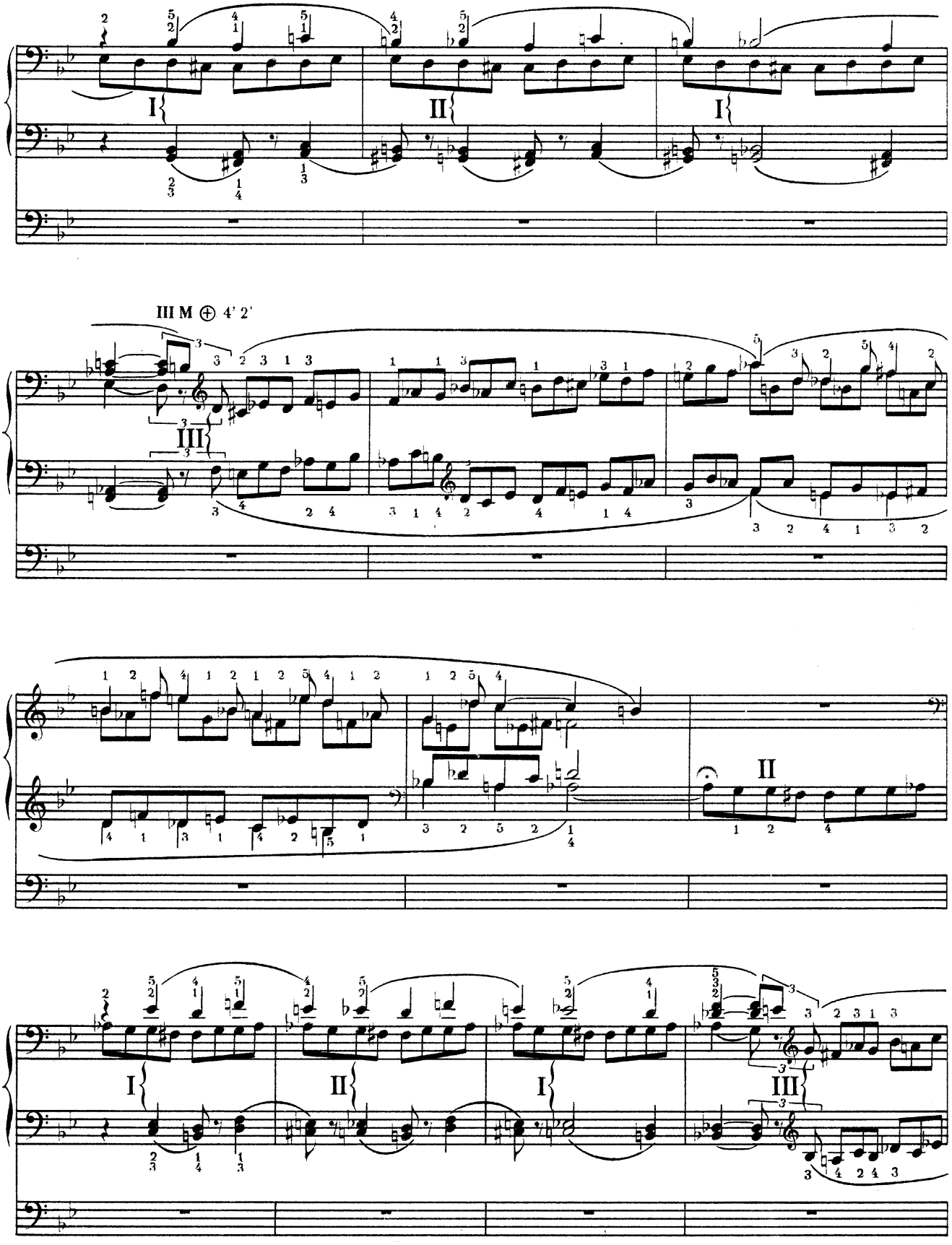


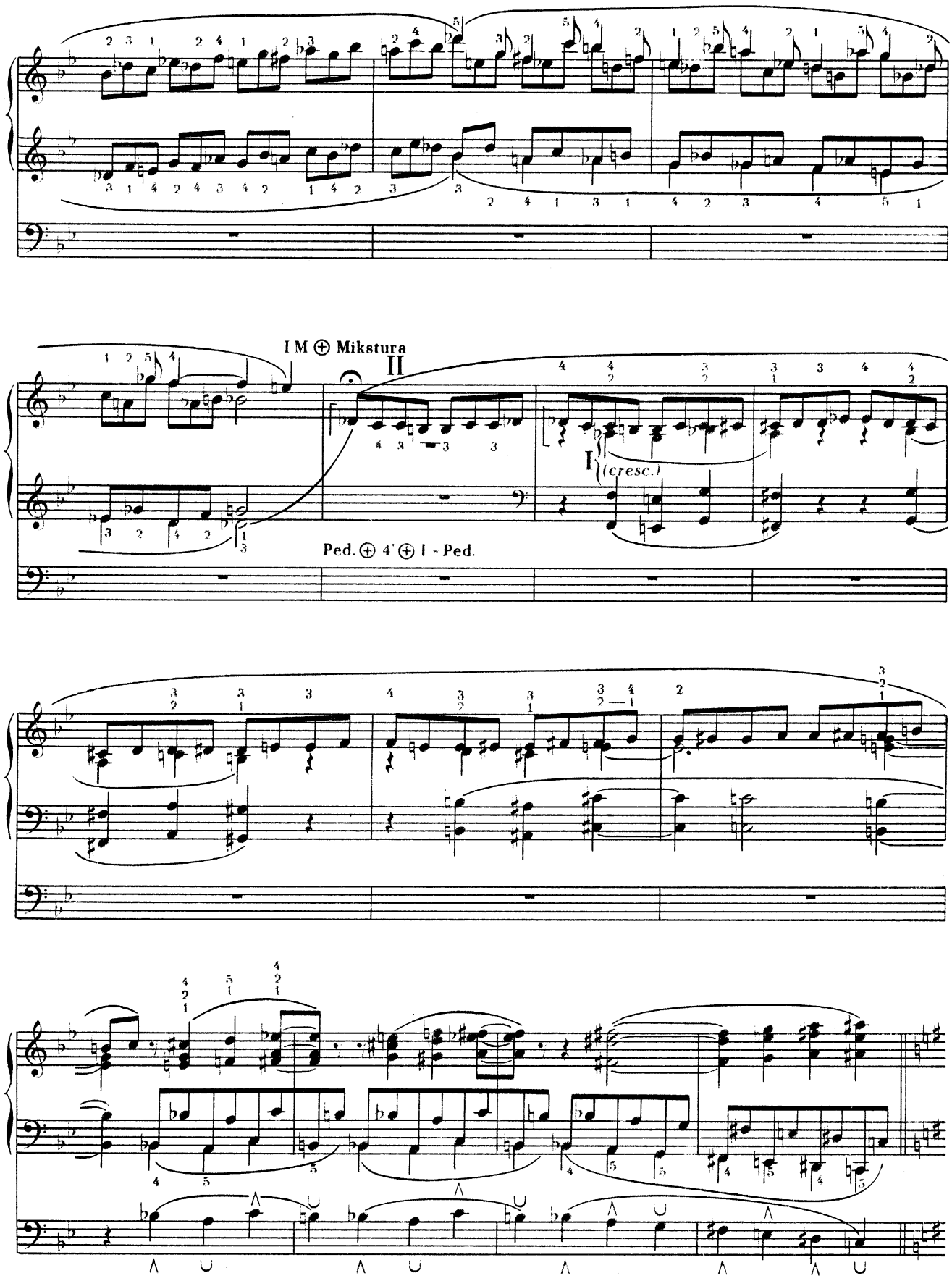
Fuga
Andante (♩ = 66)

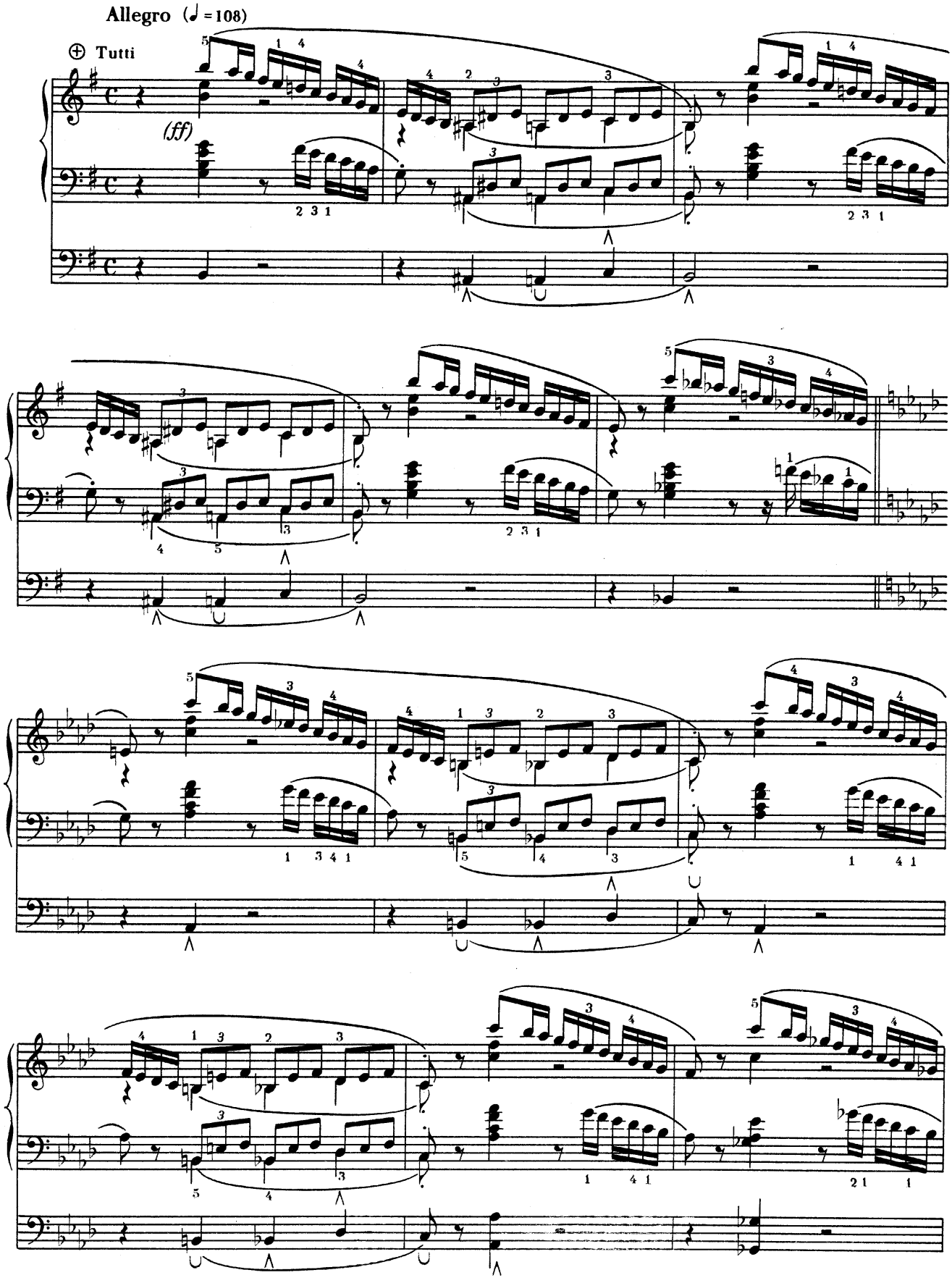


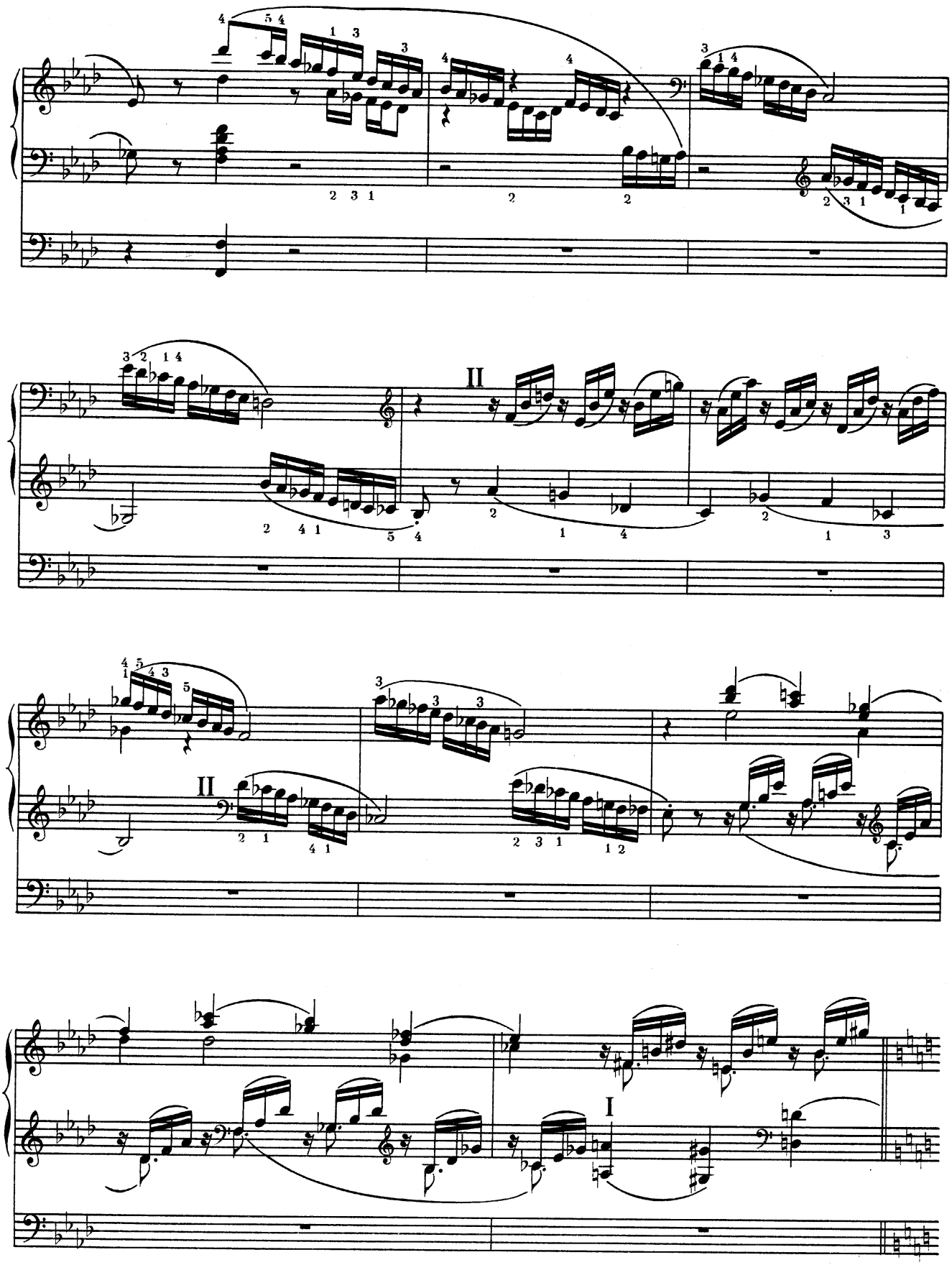


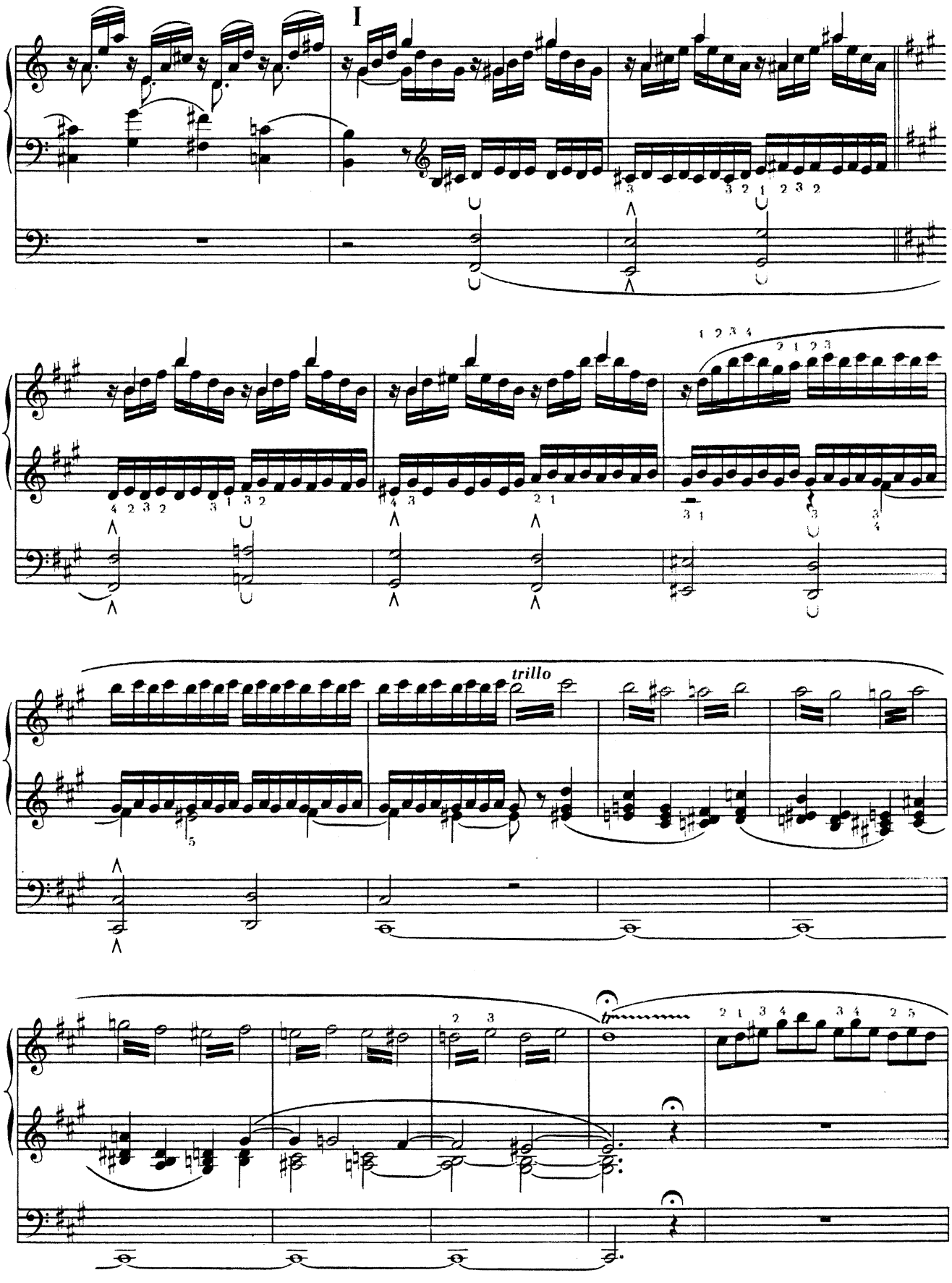

sempre pp, sotto voce

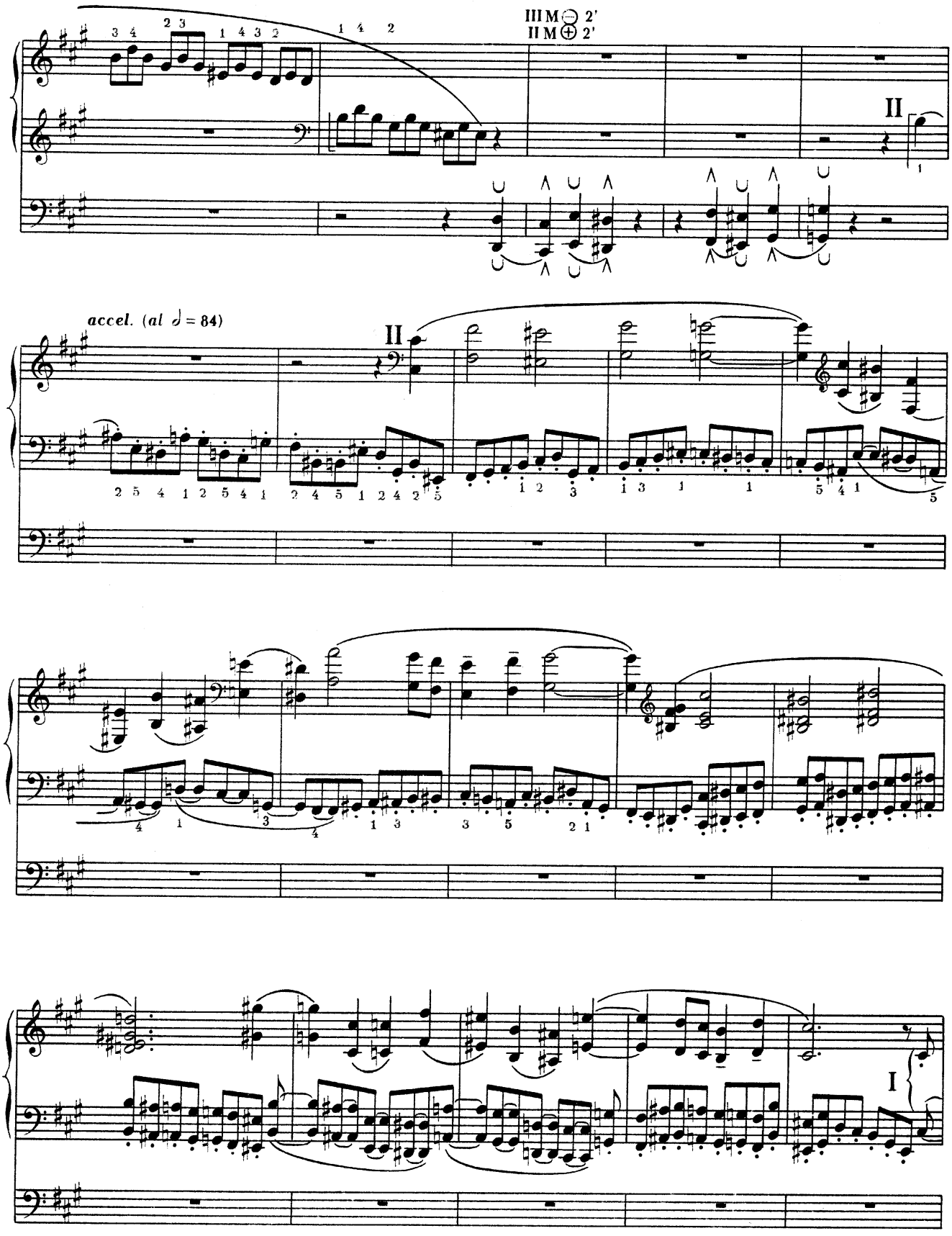

III M ⊕ 4' 2'

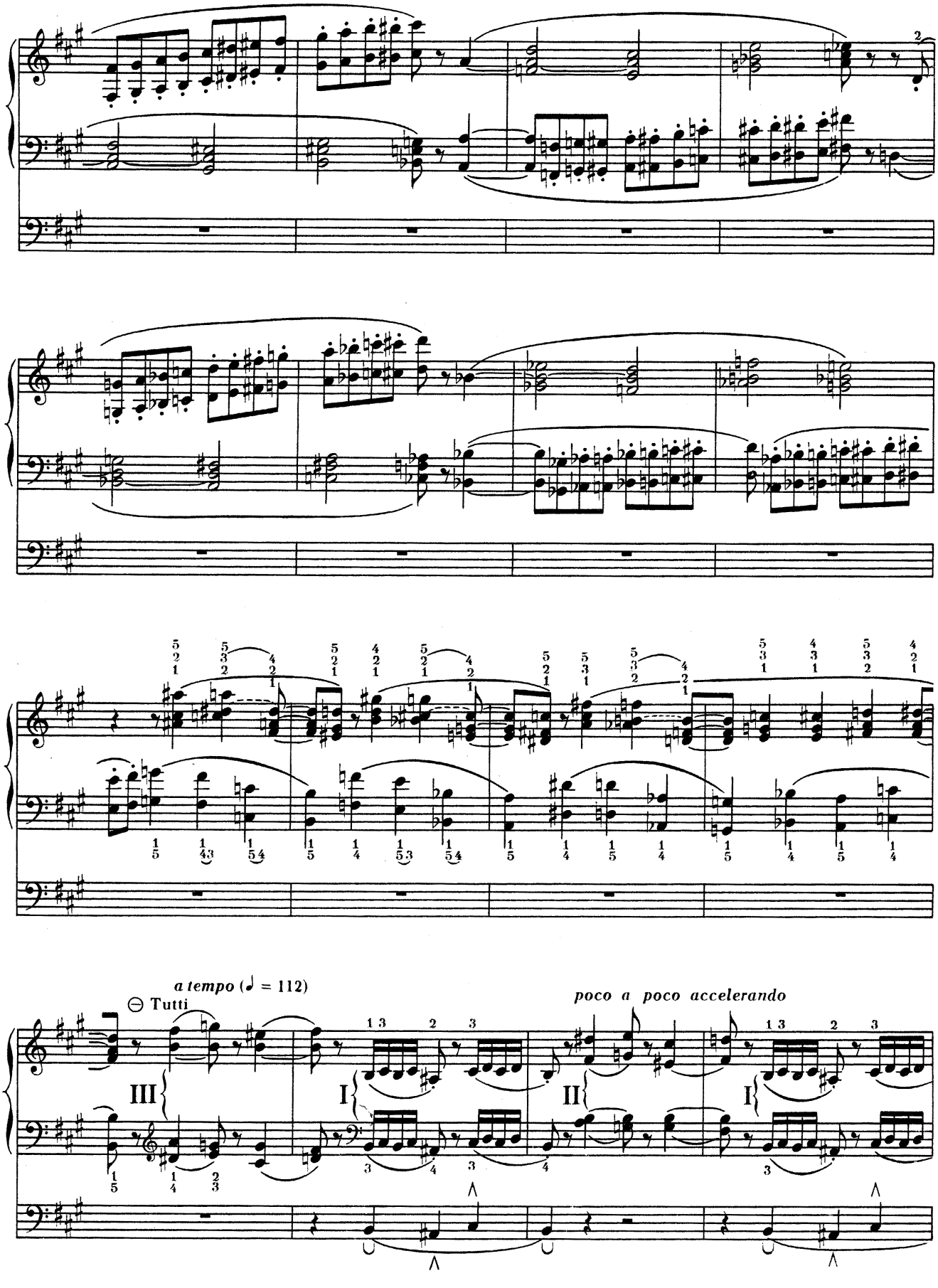

I M ⊕ Mikstura
II
I
(cresc.)
Ped. ⊕ 4' ⊕ I - Ped.

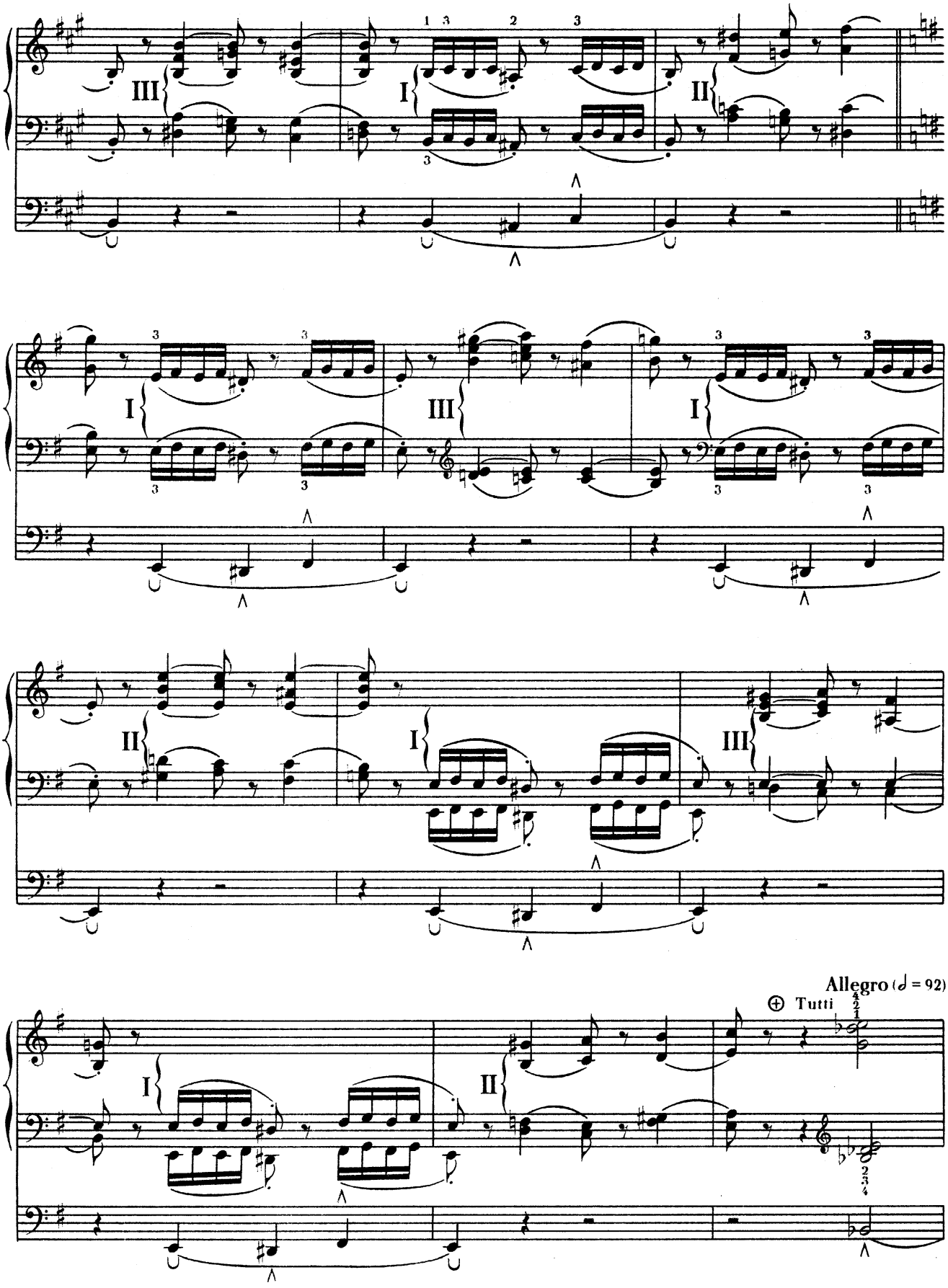

Allegro (♩=108)
⊕ Tutti
(ff)

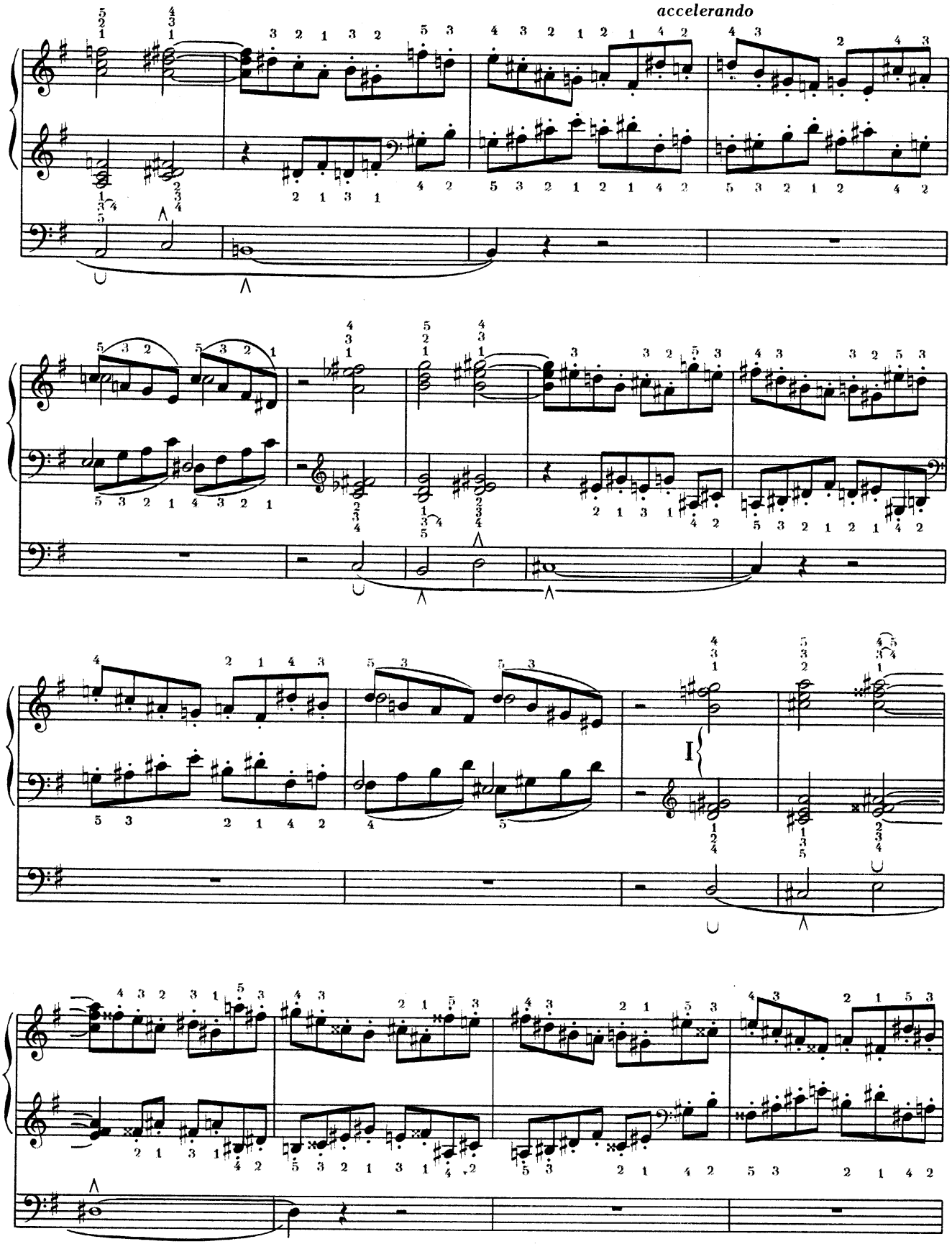


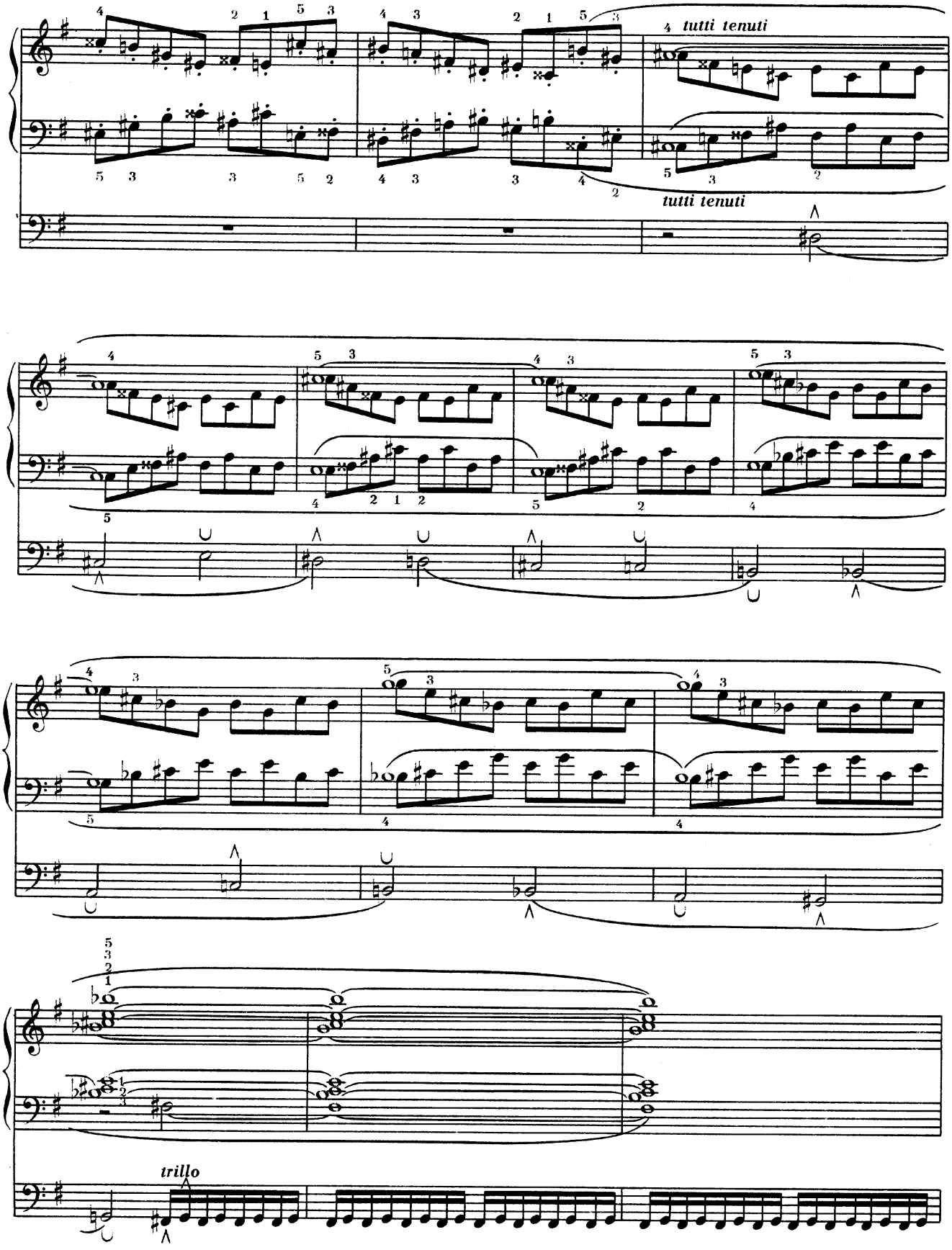

I
trillo

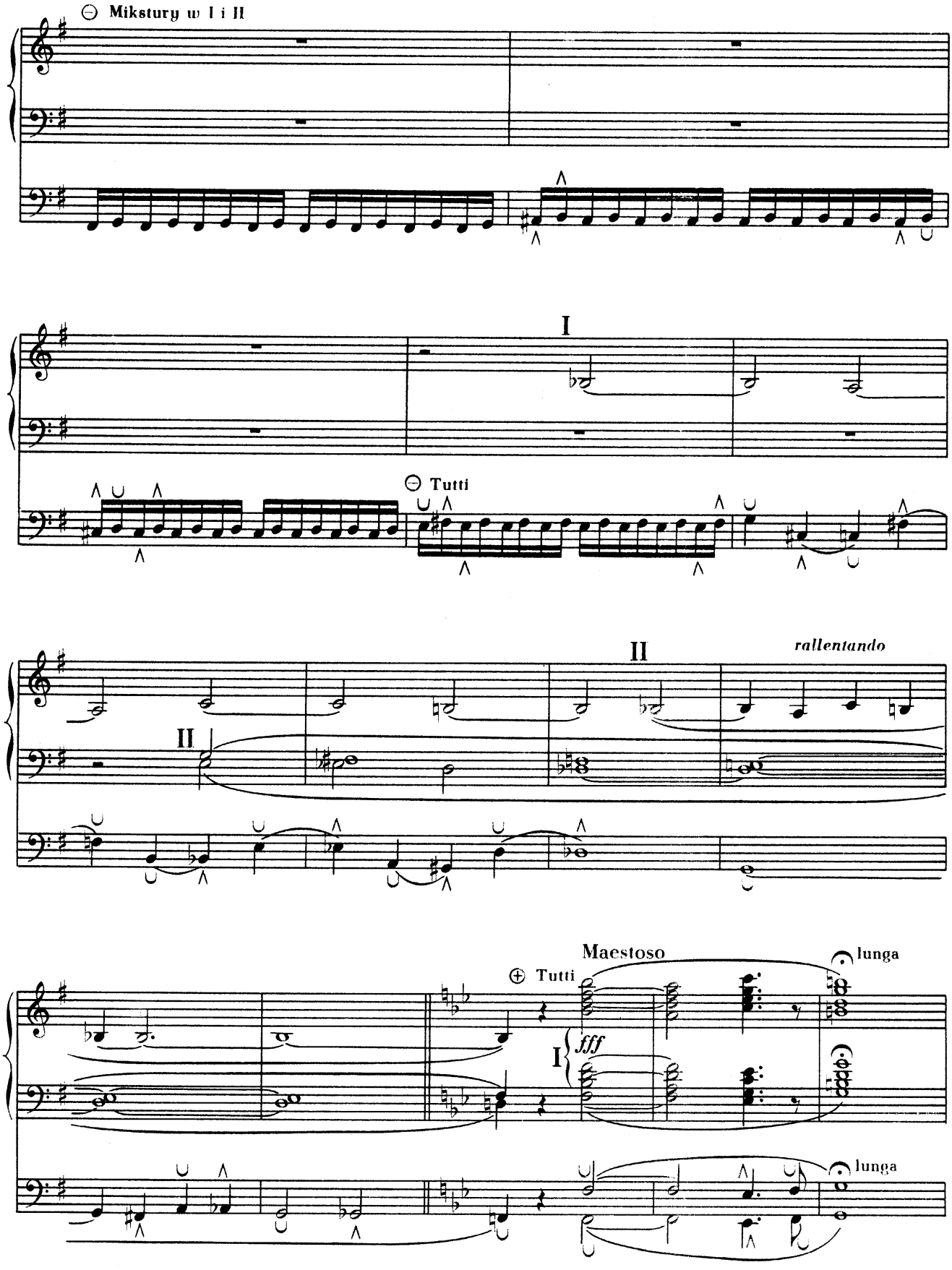

III M ⊖ 2'
II M ⊕ 2'
II
accel. (al 𝅗𝅥 = 84)
II
I

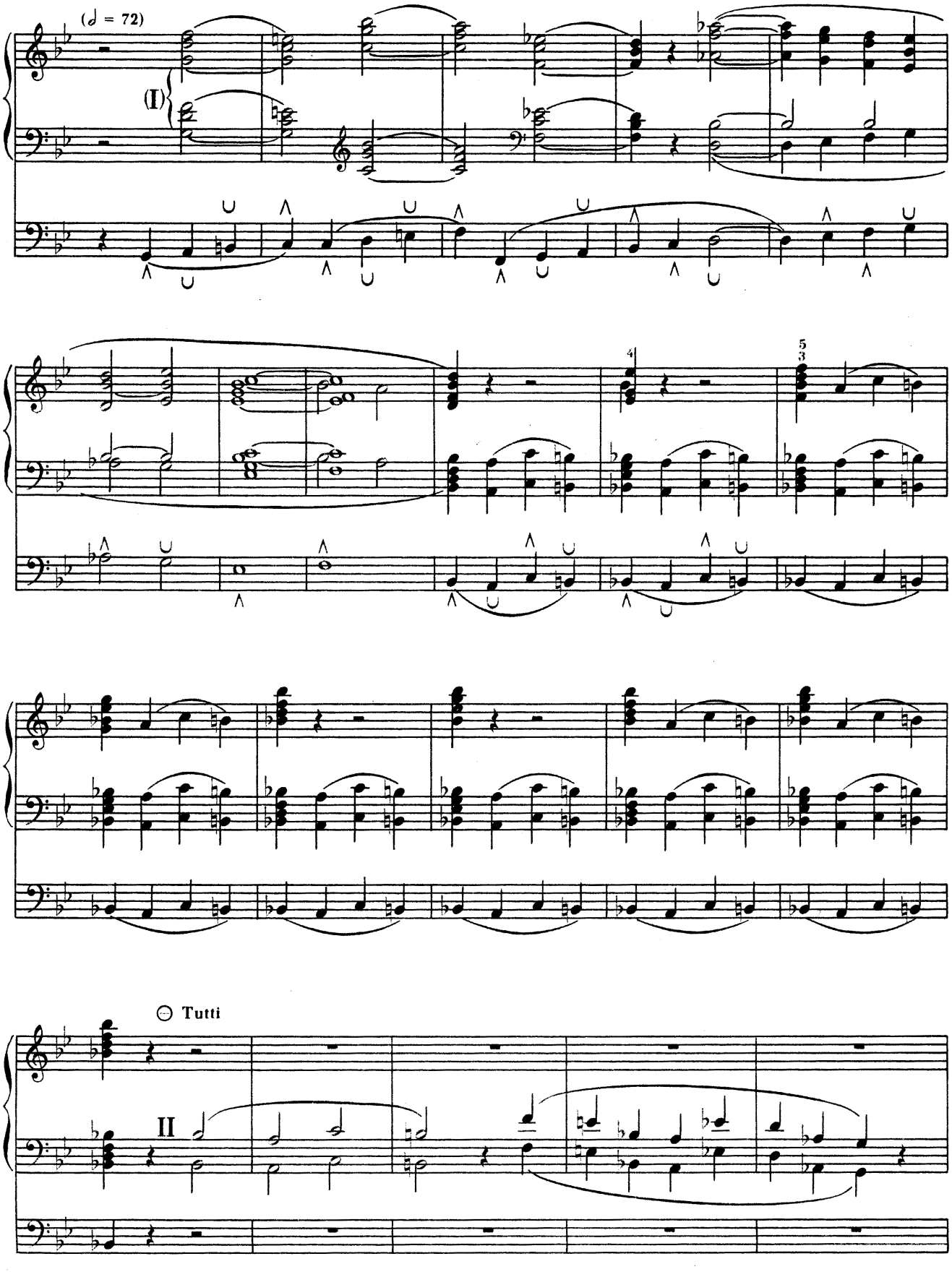

a tempo (♩ = 112)
⊖ Tutti
poco a poco accelerando

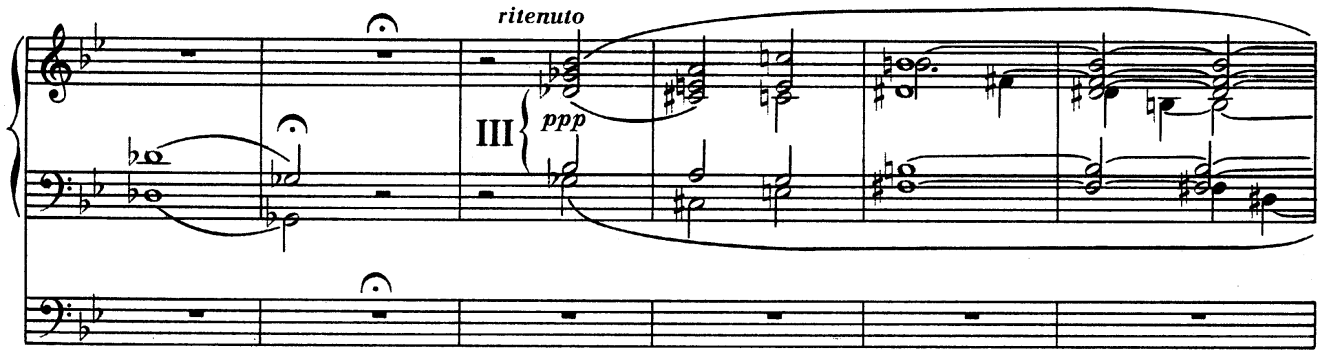

III
I
II
I
III
I
II
I
III
Allegro (♩ = 92)
⊕ Tutti
I
II

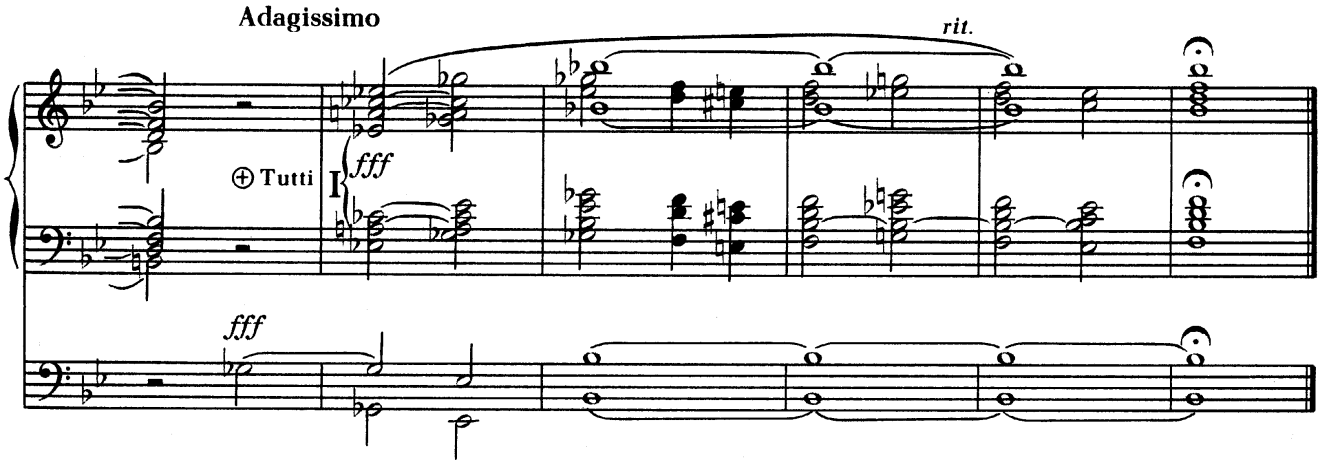

accelerando


tutti tenuti
tutti tenuti
trillo


⊖ Mikstury w I i II
I
⊖ Tutti
II
rallentando
II
Maestoso
⊕ Tutti
I
fff
lunga
lunga


(♩ = 72)
(I)
II
Tutti





WSKAZÓWKI WYKONAWCZE

Rejestracja

III M — głosy 8' i 4' (bez języczków)
II M — głosy 8'-2' (bez języczków)
I M — tutti bez języczków
Pedał — głosy 16'-4'

Połączenia: III–II, II–I, III–I,
III–Ped., II–Ped.

Podaną rejestrację wyjściową oraz jej zmiany w przebiegu utworu należy w szczegółach dopracować zgodnie z brzmieniem poszczególnych głosów i z akustyką wnętrza, stosując w przedziale od piano do tutti gradację dynamiczną. Wskazane jest używanie szafy ekspresyjnej.
Na organach 2-manuałowych partię II i III manuału należy wykonać na manuale II.

Agogika

Podane oznaczenia temp i ich zmian są potraktowane ramowo. Środkami agogicznymi należy się posługiwać swobodnie, ale płynnie, zgodnie z przebiegiem emocjonalnym utworu.